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other tassel, attached to the former, is obviously akin to the button or 'hetszke,' which the Japanese passes under his tight-fitting sash or belt, in order to secure to his person his sword, medicinal-box, or what not. The South Sea Islander notched his paddle handle for the self-same purpose as we have in view in binding twine round the handles of our cricket bats. The same necessity of a firm grip (which the smoothness, common to most of the hard substances employed, rendered uncertain) led to the enrichment of the handles of all weapons, until we find in the Renaissance the most wonderful carving on sword and dagger hilts. Facility of grasp has sometimes led to beautiful modifications of the form of the handle itself, sometimes to its incrustation with rich, ingenious, or fanciful ornament. And then what variety of design has arisen from the necessary relation of the handle to the spout in the utensils of everyday use. Such a consideration as the need of using some material that shall be a non-conductor in the handles of vessels destined to hold hot liquids, has given rise to many beautiful as well as ingenious devices. From the moment of its introduction the door handle was seized as an occasion for ornament; locks and hinges were accepted by the mediæval metal workers as an invitation to decorative treatment; and the art of the smith is one that has, on the face of it, grown out of necessity."

The designs of Mr. Day, reproduced in our supplement, contain valuable suggestions for the designer or decorator who will take the pains to find them.

A TRANSFORMED CABINET.

AN original way of utilizing an old carved wooden cabinet attracted attention recently. The whole of the interior had been removed, and only the two sides and the front remained. It was fixed to the wall on each side of the fireplace, two cushioned seats fitted in at the sides, part of the front cut away for the entrance, and a most snug chimney corner was the result. The fireplace was a small one. A lamp was suspended by a chain from above, and the light thrown down by a rose-colored shade. Shelves, containing odds and ends of china and a variety of knick-knacks, were arranged on the wall of the room and interior of the cabinet, and on a level with the top of it was a shelf containing quaint vases, etc., which could be seen with advantage from the room. The cabinet was one of the tall, old carved oak ones to be met with in country houses, and the perversion of its original use was owing to the inventive powers of a gentleman who wished to embellish in some decided way the plainness of his ordinary looking little fire-place, and give an artistic aspect to his "den." The effect was extremely good. The sides of the cabinet were not very deep, and the entrance was tolerably wide, so that the general heat from the fire was but little decreased.

PHOTOGRAPHIC NOTES.

SENSIBLE advice to mothers who take their children to be photographed is given in the circular of an English photographer. It is as follows: "Say nothing to the child about how it is to sit, stand, look, or behave—about sitting still. Be content to bring the child, and leave the management to the artist. Daily experience has taught him what is most certain to ensure a graceful and pleasing result."

Sarony has photographed on large panels, 10½ x 17 and also imperial size, the beautifully sculptured "Ophelia" by Mlle. Sarah Bernhardt illustrated on our first page. He has also reproduced in imperial size the statuette of the actress herself. Sarony has secured the exclusive right to copy the sculpture which Mlle. Bernhardt has brought with her or that she may make during her stay in this country.

Rockwood, of Union Square, recently perfected abroad and has introduced here with great success the new bromide emulsion process, by means of which portraits are now made in one or two seconds under a portrait light, and out-of-door pictures in a fraction of a second of time. As Mr. Rockwood makes a specialty of photographing children, the value to him of this invention must be great indeed.

To those anxious to take photographic records of artistic material, The Artist suggests that if they know

nothing of the requisite manipulation, they may procure a few of the "gelatine" plates, expose with a "satchel" or "pocket" camera, of which there are numerous good makers, as well as of the plates, and return those for development to the vendor. Many a rustic figure or group of cattle well posed are to be "bagged" in this way at little cost.

The demand for photographs of Sarah Bernhardt is so extraordinary that Sarony, with all his resources, is unable to keep up with his orders.

RELIGIOUS SYMBOLISM IN ART.

III.

THE ship, taken from the ark of Noah, is a well-known type of the church of Christ. It is often represented with a flaming cross in its midst. Arrows, wheels, anvils, cauldrons, pincers, fire, and flames are all signs of martyrdom, and are generally used to denote the exact death the person represented suffered. A shell is a sign of pilgrimage, a skull of penance.

The animals that have scriptural symbolical meanings are the lion, dragon, hart, unicorn, lamb, serpent, dove, pelican, peacock, eagle, and bull. In illuminated manuscripts these animals are all introduced in borderings and capital letters, particularly during the fifteenth, sixteenth, and seventeenth centuries. The lion, in remembrance of "the Lion of the tribe of Judah," is typical of Christ. It is also used to represent fortitude and resolution and death in the arena. The lion, introduced into pictures of St. Jerome, was intended to denote the character of that saint, and his habit of dwelling in the wilderness.

The dragon is the emblem of sin and idolatry, the legend of St. Michael subduing the dragon being typical of the victory of the church over paganism. It is frequently used as a representation of the devil; in old manuscripts it is often drawn in the shape of a winged crocodile; but the dragons of the Middle Ages were represented with heads like serpents, sometimes with three or five heads, and the beast of the Apocalypse or Satan is depicted with seven heads. The serpent is almost identical with the dragon; it is an emblem of Satan and of sin and wickedness, and Christ treads it under foot. When represented with its tail in its mouth, it is an emblem of eternal punishment. Hell, in old paintings, is always represented as the mouth of a huge serpent, from whose jaws flames and smoke are emitted. The serpent by the Egyptians and other ancient nations was considered the symbol of eternity and immortality. This meaning was transferred by the early Christians to the plain circle, and the serpent was taken as a type of the fall of man, and of eternal woe.

The unicorn in ancient art was the symbol of chastity, as the belief existed that it never could be caught and tamed by anyone whose mind and life were not stainless. The Virgin Mary and St. Justina are the only saints who are allowed to appropriate this animal as one of their symbols.

The lamb is one of the well-known symbols of Christ. It is also used as an emblem of innocence, meekness, and modesty, or of sacrifice without blemish. It is used by John the Baptist in this last meaning. When holding a banner it is an emblem of the resurrection or victory, and when used in its divine attributes its head is encircled with a nimbus of four rays, arranged in the form of a cross, of equal length of limbs, the lower limb being hidden by the head of the animal. St. Agnes, the favorite saint of Roman women, is almost invariably depicted with a lamb at her side (a lamb without a glory), in order to show that she was considered to be the patroness of virgins and women of meek and modest lives. Christ is often represented as the Good Shepherd bearing a wounded or feeble lamb in his arms; but the absence of any kind of aureole surrounding the lamb's head will at once denote that it is not used in its most sacred character.

The hart or hind must not be confounded with the unicorn. It is a favorite symbol of the Psalmist to denote piety, and a religious turn of mind.

The dove is considered as a symbol of the Holy Ghost, and of the soul and of peace. It is used to denote the descent of the Holy Spirit in the baptism of Christ by St. John the Baptist, in the annunciation, and also in the gift of tongues to the apostles after the as-

cension of Christ. These doves have their heads encircled with the aureole, with rays; those that are emblematical of the soul have no aureoles, and are generally represented as issuing from the lips of dying martyrs. A dove bearing an olive branch is the type of peace; without the branch, and with closed wings, it is a symbol of simplicity and purity of heart.

The pelican, from the ancient notion that that bird feeds her young upon her own blood, was taken as an ancient symbol of the great sacrifice, and is often painted as flying above the cross. The phoenix is sometimes confounded in ancient missals with the pelican, but it should be used only as a type of immortality.

The peacock has fallen into disuse as a symbol, but it was engraved upon the tombs of early martyrs, and it appears in paintings of the fourth and fifth centuries. The early Christians accepted it as an emblem of a mortal who had put on immortality. Its present use as a type of worldly pride excludes it from being placed among letters of any century later than the fifth.

The eagle is looked upon as a symbol of the highest inspiration, and it is also considered to resemble one of the four beasts mentioned in the Revelations. For both these reasons it has been appropriated to St. John.

The bull is not much used, save as one of the four beasts, and as the emblem of St. Luke; it is employed as a type of sacrifice and of priestly power.

In early missal painting almost every saint in the long calendar, acknowledged as such by the Roman Catholic Church, had some distinguishing symbol that would at a glance tell the initiated the name of the person delineated. The symbols already explained were used for the purpose of depicting the virtues they represented, but as such virtues as love, innocence, and faith were practised and possessed by nearly all the persons deemed worthy of canonization, ancient limners introduced into their pictures, in addition to these symbols, some emblem or coloring to denote a particular personage.

Angels, as ministering spirits, stand next to the divine personages. They are divided into three grades, which are again divided into three. Of the first grade are seraphim, cherubim, thrones; the second, dominations, virtues, powers; the third, principdoms, archangels, angels. The three great functions of angels are messengers, choristers, and guardians.

The first order of angels—the seraphim, cherubim, and thrones—have no intercourse with mankind, being absorbed in adoration round the throne of God. The word seraph means love and adoration; the word cherub, to know and worship. This order derives its emanation direct from the Almighty, and transmits it to the lower grades. The duty of the thrones is to uphold the golden throne of God. Seraphim and cherubim are painted without bodies, with wings and heads alone. Their faces were depicted by the old masters in the likenesses of young men; the childish head was not known until the eleventh century, and denoted innocence. The bodiless head was intended to shadow forth a pure soul full of love and intelligence (the ancient masters always considered the head as the habitation of the soul); the wings, as the symbol of a spirit and as a type of swiftness, were retained. Up to the time of the fifteenth century the coloring of seraphim's wings was red, as a symbol of fire and love, while the cherubim were painted in blue, to typify light and knowledge; but later manuscripts use these two colors indiscriminately, and sometimes introduce green, yellow, and violet.

The thrones are represented as bearing thrones upon their heads, and surrounded by fiery aureoles. Their wings are generally colored green. The number of the wings given to seraphim, cherubim, and thrones varies, two, four, or six being the different numbers. These wings were painted of an enormous size, and sometimes had eyes like those on a peacock's tail introduced into them.

Denominations, virtues, and powers are angels in a human form; they are used as messengers of God, to carry out His plans for the universe.

The last order of angels, the principalities, archangels, and angels, is the grade that is most familiar to our minds, their functions being so directly given them for man's good. They are always represented as masculine, and of exceeding beauty, and at the height of physical strength. Female angels were unknown until